

Journal of The American Institute of
ARCHITECTS



VIOLLET-LE-DUC

May, 1951

Luckman—The Danger of Survival—I

Kingsbury—Hospitals and the Emergency

Clarence Stein—Dynamic Cities

Bernard Ralph Maybeck

Silling—Renegotiation Act of 1951

Walter Taylor—“Architect” as Metaphor

Rolfe—American Architectural Foundation

35c

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THE VOICE OF THE PROFESSION

MAY, 1951

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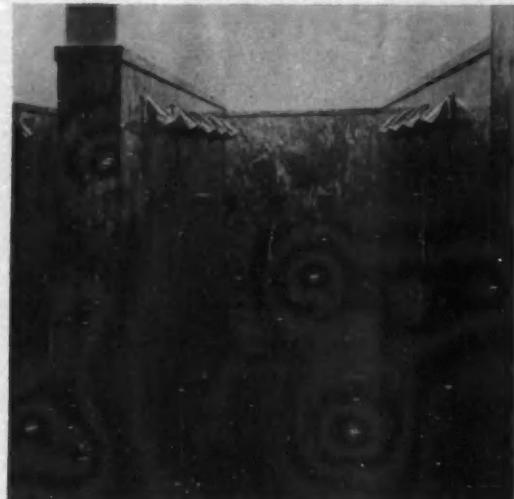
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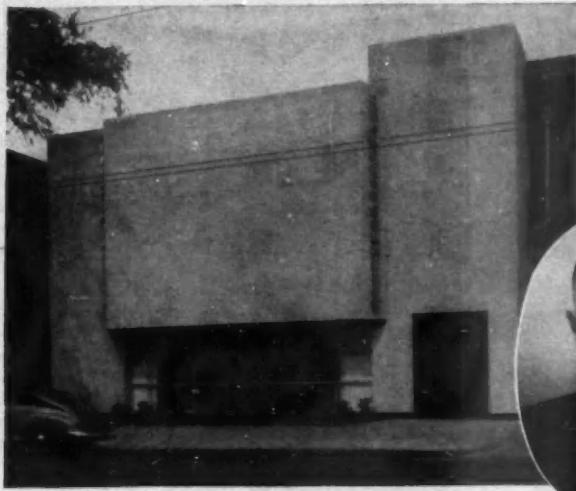
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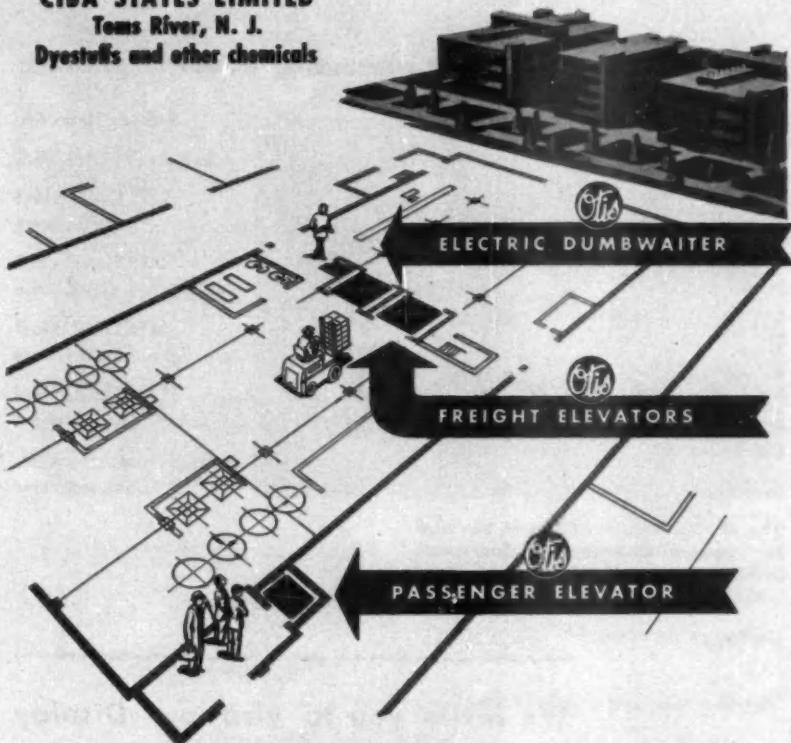
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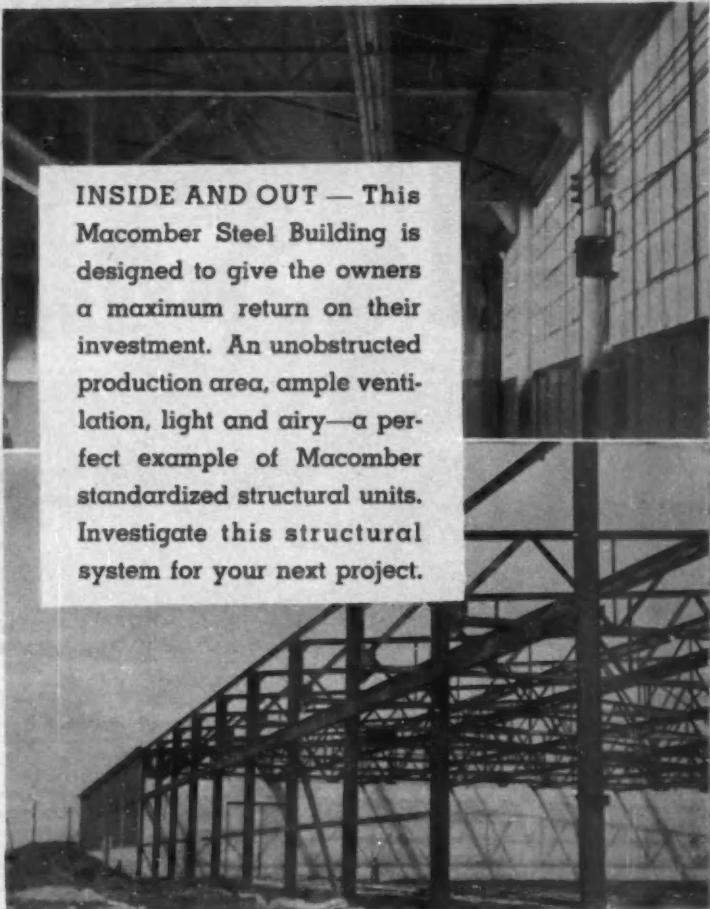


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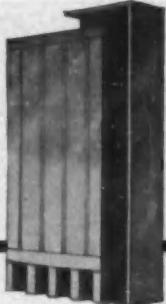
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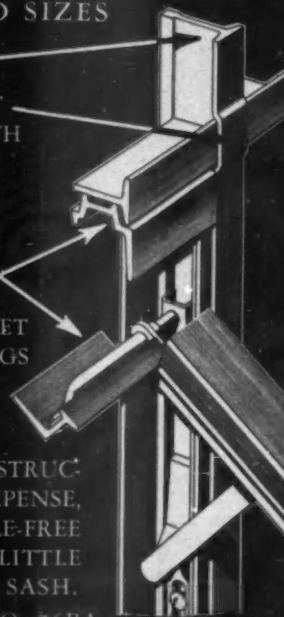
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The Danger of Survival

IN TWO PARTS—PART I

By Charles Luckman

An address delivered at the annual banquet of the Michigan Society of Architects, Hotel Statler, Detroit, Mich., March 9, 1951

FOR EMPHASIS, may I state at the outset, my profound respect for the master planning work which has been done for the unborn cities of tomorrow.

However, the tragedy of today lies in our apparent willingness to await the total destruction of atomic war, before we accept our obligation to replan and rebuild our existing cities. Now, of course, you can interrupt me to say that "some master plans have been made for some of our present cities." I know. The vaults are filled with master plans which are gathering dust because, for the main part, they were conceived in a vacuum of unreality. They were based on what the planner felt a city *should* be, instead of what it *could* be.

Those plans could be fruitful only if the cities are obliterated by war. Is that to be the limit of our genius? Perfection is always a desirable goal but, in this case, the

opportunity for a perfect plan exists only if, through voluntary or involuntary means, the torch of dynamite is applied to our existing cities. Perfect plans require perfect circumstances. Therefore, unless we have atomic war, the layers of dust will continue to accumulate on the perfect plans.

Can we not, instead, truly show our genius? A realistic approach acknowledges that the cities exist; they are tangible; they are here. Every city has much that is good, and they are functioning today—granted, in some ways good and in some ways bad. But what does a doctor do with a patient who is sick? He diagnoses; he applies therapy; he effects a cure. When he is through, he has the same patient with the same personality—only healthy instead of sick. The disease has not been permitted to kill the patient. Cannot we do

as much for our valuable but sick cities?

This, of course, introduces the element of compromise. But, I don't think that is bad! We exist today because our forefathers had sufficient genius to effect what has been called "The Great Compromise"—The Constitution of the United States. Can we not be the sons of our forefathers? Can we not equally blend imagination with hard-headedness in order to consistently achieve results? Can we not apply a realistic therapy to our sick cities? We *can*—but whether this will be done by the force of intelligence, or by the force of brute disaster, cannot be foreseen.

I hope it is clear in my early remarks that I am not arguing for "piecemeal" planning. However, I would like to say in passing that I know of a few city puzzles that have a few missing pieces—which should be put in place.

Is it not puzzling to be able to go down the Henry Hudson Parkway from Connecticut to New York City in less than an hour—and then spend more than an hour going a few blocks from the Parkway to the East River Drive?

Is it not puzzling to attend the Rose Bowl game and, as a motorist, have access to four fine freeways—

but, as a pedestrian, not to have access to a single underpass or overpass to cross the highways?

Is it not puzzling to fly from Chicago to Detroit—in slightly more than an hour—and then spend an equal time getting from the airport to the hotel?

If I had the time we could keep on our puzzling tour of the United States. Suffice it to say that perhaps we should not too hastily rule out just a slight touch of "piecemeal planning."

Today's interest in broad city planning is the reaction against a whole century spent in living from day to day. However, in spite of the existence of many conscientious city-planning associations, and of trained specialists in the planning and administration of towns, there prevails a shocking lack of direction and an inability to remove the most obvious inconveniences. Thus far we have been unable to save our present cities from becoming simply a vast acreage of hot asphalt and cold stone.

From 1870 on, the great cities developed continuously toward what they are today—unserviceable instruments. No one knows when this tremendous waste of time and health will be cut down; when

this pointless assault on the nerves will end; when this failure to achieve a dignified standard of life will be remedied.

But I think we can all agree that the city today is profoundly menaced in all countries, and without exception—not by any outside danger, but from an evil within itself. This is the evil of the machine.

Because of the confusion of its different functions, its growing mechanization, the omnipresence and anarchy of the motor car, the city is at the mercy of industrial machines. If it is to be saved, its structure must change. This change, which will be forced by machinery just as in other days it was brought about by implements of war, is inevitable.

The question then arises whether the large city as it has been inherited from the nineteenth century, with its chaotic intermingling of functions, should not be allowed to die.

On this question the division is sharp and clear, especially in the United States, where mechanization is so much more advanced than in Europe. One opinion is that the metropolis cannot be saved and must be broken up and eliminated. The other, that instead of

being destroyed, the city must be transformed in accordance with the life and genius of our times.

Between those who believe that the city will disappear, and those who try to preserve it by changing its structure, there is no disagreement on the point that the intricate disorder of the present day cannot continue, that man cannot live forever with the conditions which stimulate ulcers.

From my point of view, cities cannot simply be discarded like worn-out machinery. They have too large a part in our destiny. But it is abundantly clear that the life which they have abused is increasingly exacting its revenge—and that this feverish institution must soon be brought within narrower limits.

In the accomplishment of this there are some who, unfortunately, are not aware of the fact that plans do not exist in a political and economic vacuum. That the decision as to what to plan should always be determined by what can in fact be realized. This latter decision is not made by planners. Yet the decision partly depends on the people's and the planners' determination to plan for something substantive; on their determination to change the program if there can-

not be a practical realization of the program.

Those who are unwilling or unable to accept the age-old philosophy, "A bird in the hand is worth two in the bush," might be well advised to plan for a new job—instead of a new city.

The real issue in redevelopment of our existing cities is that of revolution versus common sense. As for myself, I do believe in master plans. But I do not believe in the revolutionary master plan. I believe only in the commonsense master plan. To put it simply, I am opposed to "dream-able" plans. I am in favor of "do-able" plans.

Here is a ringing quotation from a recently published "manual on city planning":

"The time has come to rebuild our cities. The mere redevelopment of problem areas will not provide the inspiration. The American city mocks at us. The dead hand of the past baffles every effort. Our towns were built hastily and carelessly. Are we to be forever satisfied with mere improvement? or shall we not instead completely rebuild our cities? Can we not ignore present obstacles and dream big dreams?"

End of quote. End of paragraph. End, I hope, of such marijuana-inspired day dreaming.

Now, may I read you a well-worded castigation of the views which I have been expressing:

"Nothing is more contemptible than the timid or commercial reformers, 'practical idealists,' who express scorn for the great Utopian planners—who even spread the lie that the purpose of 'academic' plans is to prevent anything from being done—but when they press their own plans to the point where they could be effective, they end up by emasculating precisely one of the great plans, usually long out of date."

But where are these "great plans"—these brain children of the Utopian planners? Where in the entire United States is there a single example of an "ideal" master plan having been actually superimposed upon an already existing city? The facts require my question to be answered only by a thundering silence!

I like being labeled a "practical idealist." I suspect each of you also welcomes that tag. When a client brings his problem to you, you give him an imaginative solution. You don't give him a lecture, complete with color slides, on how much better you could have done—if only he didn't have a problem!

Recognizing that we have a

problem, we must elevate community planning to the top of our profession, for the future of architecture itself is inseparably bound to the future of planning. A single factory or a single housing development bears little consequence to the total scheme. The inter-relation between living, labor and leisure can no longer be left to chance. Conscious planning is demanded.

A community plan is not a layout of streets and houses, or of viaducts and factories. It is more

like a choreography of society in motion and in rest, an arrangement for society to live and do its work, directing itself or being directed. There is, of course, a variety of town schemes: gridirons, radiations, ribbons, satellites, or vast concentrations. What is important, however, is the activity going on—how it is influenced by the scheme and how it transforms any scheme. How it uses or abuses any site. How it actually contributes to the living, labor and leisure of the people.

Hospitals and the Emergency

By Slocum Kingsbury

IT IS A CURIOUS FACT that the world today, or at least that part of it we choose to call civilized, appears to be headed in two almost exactly opposite directions. On the one hand we are attempting, with a great deal of patience and skill and some success, to prolong our lives and keep ourselves in repair. At the same time we are manufacturing with considerable ingenuity the most destructive implements of war ever devised.

These two trends are apparently not unrelated. They both stem

from the advances modern science has made, and the radioactive isotope is more than cousin to the atomic bomb. In another sense, too, they are related. Unless we prepare to use one to offset the effects of the other we may find ourselves, given certain events, in a bad way.

Our present concern for our health is not new but it was not until recently that the planning and building of our hospitals and laboratories began to keep pace with the advances made in the

fields of medicine and research. It was not just that we lacked sufficient beds and laboratory benches but that so many of those we had were in obsolete buildings with inadequate facilities and were quite badly distributed. Several recent events have brought about a considerable change for the better. The most important of these was the passage of the National Hospital Survey and Construction (Hill-Burton) Act in 1946 by which the Congress authorized the grant of Government funds to the states and territories to allow them to assist private and public hospitals. Not only did this enable the country to build the hospitals it needed but, by state-wide planning under the general direction of the U. S. Public Health Service, it gave us many more beds in the localities that needed them. The second contribution was the program of the Veterans Administration under which the private architects planned some of the best-designed hospitals being constructed today.

At the same time, with private funds, many new laboratory buildings, pharmaceutical and commercial as well as medical, were being built. These last are often overlooked, yet the real contribu-

tion towards better health and a longer life span generally begins in the laboratory. The commercial laboratory experimenting in food products has done more in the field of nutrition than is sometimes recognized. And in nearly all laboratories, regardless of their purpose, it has been found expedient to allow the laboratory workers more and more freedom in their experiments. The result has been that a number of important discoveries have come from unexpected sources.

Just where we stand today is a matter of some concern. Before Korea, when the need for a large military establishment was apparent only to a few, the Congress voted to double the Federal allotment under the Hill-Burton Act, thereby increasing the Government's contribution from one-third to two-thirds. This increase, which would have meant an appropriation of one hundred and fifty million dollars instead of seventy-five, would have allowed considerably more assistance to those poorer communities where fund raising is so difficult. This would have given the Public Health Service an opportunity to round out its program by getting hospitals constructed in the districts where they were

needed the most. When the huge expenditures for the armed services became imminent, however, the Budget Bureau refused to sanction any increase in the appropriation for 1950, and although the Congress voted eighty-five million, the efforts of many hospitals planning to build were either stopped or seriously handicapped. What the appropriation for this year will be remains in doubt. And even if the full one hundred and fifty million dollars is made available the problem remains. Are we, in the face of the destructive forces which may be let loose, doing everything possible to make ourselves ready to meet them?

We are opposed by, and eventually may be at war with, a group of nations whose chief advantage in any conflict is manpower. In productive capacity we far excel them.

The manufacture of a tank or a plane is a matter of months. This is likewise true of such necessities as freight cars and farm machinery. Even a battleship or a carrier takes only a few years to build. It takes, on the other hand, nine months and eighteen years to produce a person ready to be trained for service in the armed forces or one who is otherwise useful in the war effort, such as farmer or

mechanic. We cannot preserve those we now have in health or bodily strength without adequate hospitals and laboratories. Furthermore, we cannot build sufficient shelters to protect them from air raids without an expenditure which would hamper the other efforts we must make. We can, however, at small cost, build hospitals which will help preserve their health and take care of those injured during a possible overhead attack. Even if we disregard the argument that we should do this for humanitarian reasons, the importance of returning people to their activities remains.

The question has been asked, why build more hospitals if when war comes there will certainly not be enough civilian nurses and doctors left to staff them adequately? The answer, of course, is that fewer doctors and nurses can take care of far more people in an emergency if their patients are concentrated in buildings with proper equipment. And particularly valuable will be the hospitals built on the outskirts of the large industrial centers, which will certainly be the enemy's targets. For the most part these areas are short of hospitals.

The problem should be the concern of the architectural profession as a whole. Not only do we recognize today that over-all community planning is our field, but no group knows better what obsolescence in any type of structure means. We will be accused, naturally, of advocating more building for purely selfish reasons, just as we are accused when we argue for more and better housing for the emergency. The greatest opposition comes from those who maintain that we cannot spare the money because of the burden already imposed by the cost of the defense program.

I am certainly not an economist. In fact it is only on rare occasions that I understand what an economist is talking about. Once, however, in an unguarded moment I wrote out what I believed to be one

of those formulas they so delight in using. I present it for whatever it may be worth:

MONEY—RESOURCES × ENERGY
× TIME

Resources, except for a few, we have in abundance. The one we need to preserve most carefully is our manpower. Energy, too, we are well supplied with but the sick and injured have a tendency to lose it. Time we have no control over. Slowly but surely it runs out on us. We cannot restore even a minute of it as we can a man with a broken leg. If and when the planes come over and the headlines grow black, we may find too late that what we have lost is all out of proportion to the money we saved by not building more hospitals.

The American Architectural Foundation

By Walter T. Rolfe, F.A.I.A.

VICE PRESIDENT, THE A.A.F.

THIS IS THE STORY of a professional idea and plan—an inspiring one. Please read it through to the very end. It concerns you, and you and you—everyone. It is yours and it needs your help.

The Foundation's Board of

Trustees has sent its prospectus to the Fellows of The Institute and the results are good. Next it will go to all the architects and then to the general public. *We should therefore do our part first—now.*

I have been asked to tell you

MAY, 1951

more about *your* Foundation, *what it is, what it is doing and about to do.* I sincerely feel that I have been asked to tell you an outstanding story of our professional life. This unselfish act, the resulting Foundation acting only in the public interest, tax-free where most societies are not, can be a fine hour in our profession's history—if we make it so. It is now up to us—each of us.

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specific purposes for which The Foundation was created:

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- "3. . . To do all other necessary things to effectuate the said kindred objects, subject to existing law and without pecuniary profit.
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The vision of The Foundation is

great, the charter broad and the opportunity unlimited because of our enlarging concept of—

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" . . . It is only in comparatively modern times that people and their architects . . . realized that architecture should respond to a man's nature rather than force man to accept patterns of environment unfriendly and scientifically unsuited . . .

" . . . Our world is beginning a new era in understanding the mysteries that surround us . . . Armed with this information, in addition to the vast amount of scientific progress already made, the architect of the future can open new vistas of creative architecture more interesting, challenging and adequate than our civilization has ever been able previously to afford. The result must come, however, from

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"The aim of The Foundation is to be the coordinating agency for applying our broad scientific and productive skills to the many problems of architecture and the building industry . . . before they become costly and irretrievable experiments at the expense of the public.

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"The American standard of living is unique in the history of civilization. The opportunity for an architecture related to this great progress is with us. It now depends on us for ideas, developed skills, sound programs and the courage to believe we are nearer the beginning rather than the end of our social evolution.

"... Our democratic form of society is an expression of fine human achievement . . . An architecture that does more for our people, that is designed by competent architects and is built by skillful labor will bring a deeper public appreciation of it . . . By better organization and beforehand information, the

whole effectiveness of the planning profession and the building industry can be greatly improved, to the end that the public will be better served. **THE AMERICAN ARCHITECTURAL FOUNDATION IS THE PROFESSION'S ANSWER TO THIS GREAT NEED AND OPPORTUNITY.**"

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Ideas and information, to be generally useful, must be widely known . . . Then the public, the architect, the professional student, the manufacturer, the fabricator and all others must be given this information from an unimpeachable source.

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"... The educational program of The Foundation will present the truth, scientifically determined, and through this sound policy hope to gain the good will of the nation as a whole."

There is money for research. Why haven't we sought it?—

"FINANCING AND DIRECTING THE PROGRAM

... Strong encouragement comes from the fact that industry as a whole now spends very large sums in resolute research programs . . . Our national tradition has fully accepted this procedure for securing new ideas and resulting progress. The Foundation feels greatly encouraged to present such a program and to ask for funds from all sources.

"The building industry has already made extensive and expensive investigations of its own materials and processes. A new coordinated effort . . . is practical and realistic in a complicated industry where all must unite to build buildings.

"There are many in our vast land who have had and enjoyed the good fortunes of our way of life. It is sincerely hoped they will agree that this program is a most worthy one and, by their unselfish contributions to its financing, The Foundation will have more than adequate funds . . .

" . . . The Foundation . . . stands in . . . a practical position It directs its program at particular places where pure and applied re-

search can be quickly applied to immediate problems. The architects and their allied professional associates need realistic answers to these problems, time-tried and proven, before attempting to solve planning problems in which only proven information, equipment and procedure can be safely used.

" . . . Our national income is at an all-time high point. *The Foundation, sharing its opinion with many others, feels very strongly that there is no better way to expend an effective portion of our national income than in this broad program affecting the welfare of all our people.*

"The Foundation will accept funds on terms that will not influence findings, modify broad unselfish objectives or be detrimental to the public welfare . . .

" . . . If desired, the source of funds will not be disclosed to anyone other than the Trustees.

"All contributions, of course, are deductible for income tax purposes, since The Foundation is a non-profit educational institution."

That, briefly, is a part of the story of The Foundation. More will follow when you know of the projects that are already working, when you hear of the gifts that have been received, and wills that

have been written in its behalf. Please remember also that The Foundation is completely independent in itself, so as to continue to qualify as a non-profit corporation. Its Trustees have given of their time, travel and funds so that no money from gifts has been used except for the originally intended purpose.

Now let us do our part to endow The Foundation and even separately endow its operation, for I can foresee a time when the running of The Foundation will in itself be an important task. (The President thinks this is true right now.) After we have done our own share we can then ask others to join us.

Mindful of the public good that will come from such a program,

our profession should dare to extend the future of our way of life. The preface of the prospectus says it in these words:

"This Foundation . . . is a non-profit organization dedicated to the further advancement of the art and science of building. Its objectives are to continue to raise the standards of architectural education, to establish needed research programs, and to correlate the efforts of the building industry, the profession of architecture and the related industries and professions for better service in the public interest."

If any of you have been moved to immediate action, the other present officers are: Frazer Smith, President; Jim Edmunds, Secretary-Treasurer; Max Foley and Edgar Williams, Directors.



Honors

WALLACE K. HARRISON, F.A.I.A., has been elected a Trustee of the Twentieth Century Fund.

EARL T. HEITSCHMIDT, F.A.I.A., has been named by the Construction Industries Committee of the Los Angeles Chamber of Commerce as the construction indus-

try's "Man of the Year." "His achievements in public service, his achievements in public relations, and finally his achievements and recognition in his chosen field of architecture . . . have been dramatically accomplished."

Elected as Associates of the National Academy of Design are

ALBERT HARKNESS, GEORGE HOWE, FREDERIC R. KING, ELECTUS D. LITCHFIELD, FREDERICK V. MURPHY, JOHN W. ROOT and HENRY J. TOOMBS, all architects and Fellows of The Institute, and **ALFRED GIFFERT, JR.**, landscape architect.

The Royal Institute of British Architects has presented its Gold Medal for 1951 to **E. VINCENT HARRIS, F.R.I.B.A.**, whose success in winning important architectural competitions has been noteworthy.

EMIL LORCH, F.A.I.A., has been honored by the Michigan Society of Architects with a citation which reads in part: "In recognition and appreciation of his sympathetic understanding of the problems of

student-architects . . . of his many other contributions as an architect, musician, teacher, author, benefactor, which keep our remembrance of him ever warm and sunny."

LOUIS KAMPER has been honored by the Michigan Society of Architects on the occasion of his ninetieth birthday, "in recognition and appreciation of the creative spirit he brought as a youth from his native Germany . . . of the inspiration he and his works have given his fellows in a lifetime of ninety extraordinary years!"

JOHN W. ROOT, F.A.I.A., has been named by the architectural fraternity Alpha Rho Chi as the fraternity's fourth Master Architect.

The New Jersey Conference

WHEN Regional Director Silling suggested that the New Jersey Chapter, A.I.A., and the New Jersey Society of Architects, in conjunction with their 1951 Annual Convention, act as hosts to a Middle Atlantic Regional Conference, the New Jersey architects enthusiastically agreed. Plans are shaping up well for an outstanding

joint Conference-Convention at the Berkeley-Carteret Hotel, Asbury Park, N. J., on June 21, 22 and 23. There will be, on the convention floor, an architectural exhibition of work by New Jersey members and a 39-booth exhibition of building products, processes and equipment. Two seminars are planned, one on Techniques and

Theories of Contemporary Architectural Design and one, implementing the theme of the Convention, on The Architect in National Defense. Speakers of national stature are being sought to handle these subjects and for the formal banquet. It is also hoped that the new A.I.A. President will be able to attend and speak at the banquet.

Both Director Silling and Presi-

dent Pohlman of the New Jersey Chapter and Society extended a cordial invitation to all architects from the Middle Atlantic District and contiguous areas, to be present. Further information is available from Arthur B. Holmes, Executive Director of the New Jersey Chapter and Society, at State Headquarters, 27 Washington St., Newark 2, N. J. (MArket 3-4477.)

Bernard Ralph Maybeck

By Jean Harris

Some outlines of this year's Gold Medalist's architectural thinking as revealed in these selections from his few preserved writings. They show immediately his concern with the broad reaches of planning and landscape design as well as a more narrowly defined architecture. They show, too, his extraordinary foreshadowing of the residential architecture of the San Francisco Bay Region, especially its careful fitting of houses to hilly sites, its concern for the spectacular view, and its regard for climate. Mrs. Harwell Hamilton Harris, who is preparing an authoritative study of Maybeck's work, has retrieved these bits of Maybeck's architectural philosophy from their forgotten places and edited them in the form we give them here.

PLANNING FOR MILLS COLLEGE

A Speech to the Board of Trustees, Mills College, October, 1917. By Bernard R. Maybeck. Heretofore unpublished.

An architectural plan is not primarily made for the glorification of the architect. Neither is it a matter of elaborating buildings

senselessly as a tribute to the vanity of human nature. If this were all, modern democracy would not hesitate to eliminate such an art by the simple expedient of neglect.

One of the powerful elements in the life-sustaining body in which institutions are incarcerated is its architecture and art....

Physically, Mills College is

made up of buildings and gardens in a climate free of snow and ice. These buildings and gardens make up the units of a general plan. These are physical things which present difficulties to be overcome. If what we wanted was merely a number of buildings to house the school, it would be expedient to have the plan made by an engineer.

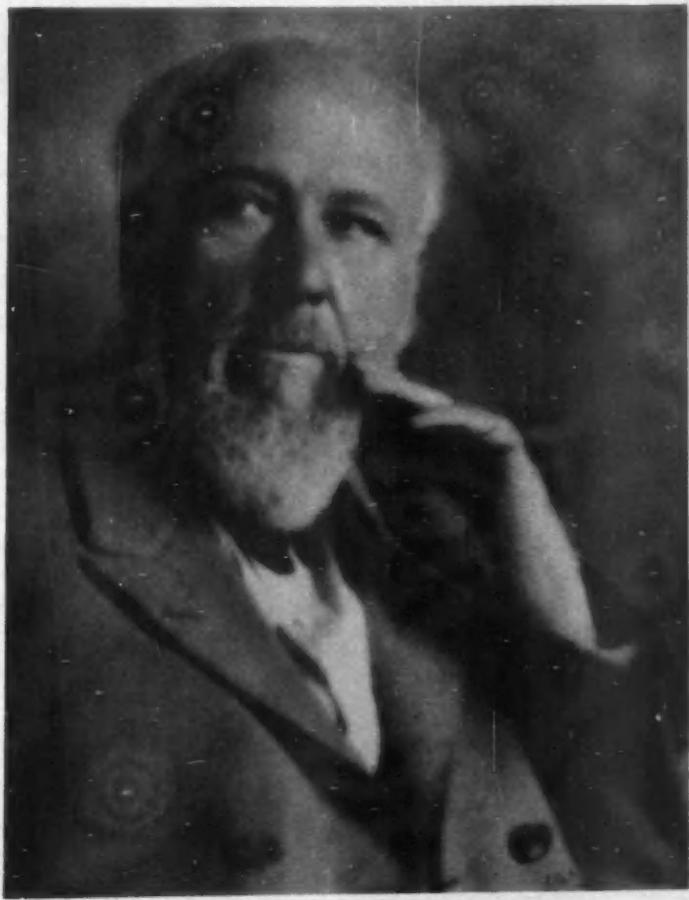
But this is not the whole thing.

The spiritual reason for the existence of Mills College is a force that will make the college grow. As the architecture of Louis XIV expressed the spirit of the age, so the architecture of Mills must reflect the spirit of that institution. Even the gardens of Mills must reflect the character of the school. So, to tell the story, the Mills plan must grow from all the forces that are to shape its destiny; the ideals and the site, with its advantages and disadvantages.

In real architecture there must be real problems to work out and real difficulties to overcome. Knowing how to go about the solution is the important thing. In other words, the architect must not make a lot of pretty pictures. He must deliver the goods. He must make a solution which includes spiritual domination as well as physical

equipment. Its spiritual purposes—the driving force that will make Mills grow—is what is to be manifested at the college. From Louis XIV until the Revolution, art and architecture were the velvet speech of the flesh and the Devil. In the case of Mills College, art must have a moral power. To plan for Mills means to symbolize something that will be a subtle guide—leading the unsuspecting girls of Mills to long for ideals—in the way in which fine music stimulates to fine deeds. Not only this, but it must affect the future of the surrounding towns.

The Utopian ground plan, like pretty buildings, is as tiresome as the harps in Paradise. But after the sacrifices and makeshifts have been made—by reason of the topography and a thousand other things—the plan becomes a work of art, a force that will mold the character of the students at Mills. The difficulty of fitting the needs of the college to the topography of the hills and the forest, so as to make them serve as a background for the campus, is the problem, which, when solved, will give Mills its character. The keynote of Mills is its moral purpose. Even the hills and the forest may help bring this out.



BERNARD RALPH
MAYBECK

THE INSTITUTE'S
GOLD MEDALIST
FOR 1951



*Journal
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EDWARD CRAWFORD KEMPER, HON. A.I.A.
Executive Secretary, A.I.A., 1914-46
Executive Director, A.I.A., 1947-48

A portrait by R. McGill Mackall, a painter known for his murals as well as portraits. The portrait hangs in the entrance lobby of The Institute's Administration Building and was presented by a group of The Institute's past presidents.

Excerpts from PALACE OF FINE ARTS AND LAGOON

By Bernard R. Maybeck

From Transactions of the Commonwealth Club of San Francisco, August, 1915

"The tone of beauty is sadness."—Poe

When the director of the Division of Fine Arts explained what he felt was necessary for a Fine Arts Palace, he said he did not want the visitors to come directly from a noisy boulevard into a collection of pictures, but on the contrary he wanted everybody to pass through a gradual transition from the exciting influences of the Fair to the quiet serenity of the galleries. Mr. Trask not only wanted the mind of the visitor to be tranquil, but he worried lest the high colors on the outside of the buildings would dull the eye to the delicate shades of some of the light-toned pictures. In the same way, Mr. Trask wanted all the smaller details to be harmonious with the rest of the architecture. He wanted the pedestals, the water pools, the rubbish cans, the color of the walls, all to fit in. All of these details collectively make an atmosphere.

Let us analyze the Fine Arts

Palace and lake, not from the physical, but rather from the psychological point of view, with reference to the effect of the architectural forms on the minds and feelings, and discuss the various elements which influenced the composition of the architecture and landscape.

The first question to settle is, what character should an exhibition of paintings have; and the second question is, by what process may we find the elements of architectural form that will give the feelings that correspond to those of an exhibition of paintings?

The first is fixed; the second must waver back and forth until the nature of the buildings fits the nature of the exhibit. The first question depends on the character of the paintings to be housed, and the second depends on finding such forms as will portray the character of the paintings, and, using that character for your theme, weaving it into all parts of your composition as though you were composing a musical symphony. . . .

From the paintings of any historic period one gets a reflection of that age. Therefore in a collection of ancients and moderns such as you will find in the Fine Arts

Exhibits you will find many atmospheres, which will leave as a sum total of impressions a single one; just as of the instruments of an orchestra, the violins play one set of notes, the flutes another, the 'cellos another, altogether myriads of sounds, which may be recorded on a phonograph disc in one set of vibrations, producing the sum total of sounds. . . .



Summing up the general impression, I find the keynote of a Fine Arts Palace should be that of sadness, modified by the feeling that beauty has a soothing influence.

Now follows the second part, the architect's part. To make a Fine Arts composition that will fit this modified melancholy, we must use the forms in architecture and gardening which will affect the emotions in such a way as to produce on the individual the same modified sadness as the galleries do. . . .

Great examples of melancholy in architecture and gardens may be seen in the engravings of Piranesi, who lived a century ago, and whose remarkable work conveys the sad, minor notes of old Roman ruins covered with bushes and trees. There seems to be no other work

of the builder, neither Gothic nor Moorish, nor Egyptian, that gives just this note of vanished grandeur. . . .

By the process of finding forms of architecture and gardening for the general composition of the Fine Arts Palace and lake that will best convey the same impression in the heart and mind as the impression made by the works of art inside, the mind of the visitor to the gallery is prepared as he enters for what he is to see, and as he comes away his senses are led back to the commonplace of human activity. . . .

PROGRAMME FOR THE DEVELOPMENT OF A HILLSIDE COMMUNITY

By Bernard Ralph Maybeck

As written for the Bulletin of the Hillside Club, 1906-07, by Annie White Maybeck (unsigned).

"In laying out a landscape, never take away what there is. Group with it what you add to it. This is the fundamental law of landscape architecture."—André

The shape of the landscape is due to the natural forces working on natural materials. The water, working its way from the heights to the bay, has chosen certain main

channels and made them into valleys. The waterways, with their accompanying trees, which hold the soil and break the draught up the canyons, should be preserved. The canyons should be bridged when crossed. If they are filled they are bound to give trouble sometime. When the culvert below is clogged up or worn out the water will go its own way and take the fill along.

Between the canyons the water has molded the hills—rocky steeps, earthen slopes. Roads, to be stable, economical and usable, should follow contour lines. This prevents the sliding of the land, minimizes the expense of retaining-walls and, because of the curves, discourages the wind. Roads should be of normal width on levels, but narrow on steeper hillsides to avoid heavy fills. The steep parts can be handled in various ways, terraced on two levels, divided into narrow ways for driving, with footpaths above and below and connecting steps for pedestrians.

The irregularities of the hillside dictate the shape of the block and make rectangular lots undesirable. Hill lots should have their long dimension horizontal. When it is possible, choose wide lots. Do without something else, but do not come fifteen miles and climb six

hundred feet to live on a slice of land next your neighbor's fence.

The irregular shape and elevation of the lots are the results of natural causes. Once the lot is bought, use what is there. Avoid cutting into the hill; avoid filling up the hollow. By studying the conditions in placing the house it will be possible to build in groups at varying distances from the road so that no one need interfere with the view of another.

California climate demands a certain type of building. The roofs are to shed rain, but not snow; the windows are to let in all the sunlight possible, not to keep out the heat; large openings, roofs of low pitch for Berkeley, and the roofs made to look well from above. Build around the hill on contour lines or step the houses up against the hill, one story back and above the other. The correctly planned hillside house is parallel, not perpendicular, to the slope. It avoids the wind by hugging the hill. The man who wants a square house on a flat lot does not belong on the hillside. Houses simply built, depending on natural projections and their shadows for ornamental effect, show a variety of light and shade when seen from the distance, and

need no paint or artificial covering to call attention to their details.

The artificially finished house must be denuded and repainted often or look shabby, and unless a work of art, its brilliancy only advertises its weaknesses. A house of natural materials repeats the color of the rocks; made of plaster or concrete, stone, brick, terra cotta, rough wood, shingles or shakes, stained or natural, it absorbs the light and, with the help of trellises and vines, hides among the browns and greens of the hillside and is finished for all time.

Hillside architecture is landscape gardening around a few rooms for use in case of rain—dining porch on the southeast, a play court on the east and an observation porch on the west; room to move and breathe.



To hold the soil and act as windbreak, there is nothing so good and cheap as trees. The few native trees that have survived centuries of fire and flood have survived because they have chosen the best places. They should be jealously preserved. Bend the roads, divide

the lots, place the houses to accommodate them. With the waterways, natural hill contours and native trees preserved and incorporated into the finished landscape, there should be extensive tree planting. This is preferable in masses, for effect from afar, to break the panorama into plane views in which objectionable foregrounds can be hidden.

With neighborhood cooperation the roadside banks, terraces, etc., can be planted systematically in blocks, instead of in lots. Not fifty feet of pink geraniums, twenty-five feet of nasturtiums, fifty of purple verbenas, but in long, restful lines, big quiet masses. Here a roadside of grey olive, topped with purple plum, there a line of trailing willows, dipped in flame of ivy-covered walls. Long avenues of trees with houses far back from the roads, hidden behind foregrounds of shrubbery. Never grass on a hill. The same expenditure of time and money on bushes will be more effective.

If houses are stepped against the hillside, and the neighborhoods cooperate in planning, each house will be invisible to the other.

The Renegotiation Act of 1951

By C. E. Silling

THE following only pretends to discuss those features of the Act that may be of interest to architects. If an architect's dollar volume of renegotiable business makes him liable under the Act the statement may provide a useful guide. It can be noted that under the 1943 Act CPFF contracts often were construed not to contain excessive profits and clearances were given. Architects may choose to examine procedures to be established under the 1951 Act to determine whether or not similar rulings will be made.

The Act is applicable to amounts received or accrued after January 1, 1951 from contracts and subcontracts with the Departments of Defense, Army, Navy, Air Force, Commerce, General Services Administration, Atomic Energy Commission, Reconstruction Finance Corporation, Canal Zone Government, Panama Canal Company, Housing and Home Finance Agency, and from related subcontracts; also to similar contracts and subcontracts with such other Government agencies as the President may designate, after the

first day of the month following such designation. Mandatory and permissive exemptions to the above general classification are given below. The provisions of the Act do not apply to receipts or accruals attributable to performance after December 31, 1953.

The Act provides that receipts or accruals of less than \$250,000 from renegotiable contracts or subcontracts during the fiscal year of such contractors shall not be subject to renegotiation, except that the minimum shall be \$25,000 with respect to subcontracts for services in solicitation or procurement of contracts with a Department. The Act further provides that in no case shall a determination of excessive profits be made which will reduce such receipts or accruals below the prescribed minimums.

The Act mandatorily exempts from renegotiation the following classes of contracts and subcontracts:

- a. Contracts with States, Territories, possessions and foreign governments.
- b. Contracts or subcontracts for agricultural and related products in their raw or natural state,

or, if not normally sold in their natural state, in the state in which they are customarily sold.

c. Contracts or subcontracts for products of mines, oil and gas wells or other natural deposit, or timber, in the first form normally processed for industrial use.

d. Contracts or subcontracts with common carriers for transportation or with public utilities, if at rates not in excess of regularly established rates.

e. Contracts or subcontracts with organizations exempt from taxation under the Internal Revenue Code.

f. Contracts which the Board determines do not have a direct and immediate connection with the national defense.

Relative to this exemption, the report of the Committee of Conference on the Act states, "In administering this exemption the Board's determinations are not to be circumscribed by a narrow definition of the words 'direct' and 'immediate.' The Board is not to determine that a contract does not have a direct and immediate connection with the national defense if the purpose of the contract is essential to the national defense, or is clearly connected with the national defense, irrespective of the fact that there may appear to be intervening mediums between the purposes of the contract and the ultimate national defense."

g. Contracts or subcontracts for office supplies.

h. Subcontracts directly or in-

directly under contracts or subcontracts in the above categories.

The Act authorizes the Board, at its discretion, to exempt from renegotiation, either individually or by classes, the following types of contracts and subcontracts:

a. Contracts or subcontracts performed in a foreign country or in Alaska.

b. Contracts or subcontracts on which profits can be determined with reasonable certainty when the contract price is established.

c. Contracts or subcontracts which contain other provisions adequate to prevent excessive profits.

d. Contracts or subcontracts the renegotiation of which might jeopardize the public interest.

e. Subcontracts or group of subcontracts in the case of which it is impracticable to segregate renegotiable from non-renegotiable business.

The expression "excessive profits" cannot be precisely defined. The Act states that "excessive profits" means the portion of profits which is determined in accordance with the Act to be excessive. The Act requires that favorable consideration be given to the efficiency of the contractor, and his economy in materials, facilities and manpower, also that consideration be given to reasonableness of cost and profits, normal profits, etc.; the net worth of the con-

tractor and the capital employed; the risk assumed; the contractor's contribution to the defense effort; the complexity of manufacturing technique; and such other factors as may be deemed by the Board to be pertinent.

The Act prescribes the renegotiation procedure in general terms in the following steps:

a. All contractors or subcontractors subject to renegotiation shall furnish the Board by the first day of the fourth month following the close of their fiscal year, a financial statement presenting such data and in such form as the Board may prescribe.

b. Renegotiation proceedings will start upon notice by the Board to the contractor to that effect.

c. The Board, after analysis of the contractor's financial statement, and such further data as it may

deem necessary, will attempt to reach an agreement with the contractor with respect to elimination of excessive profits. Such agreement shall take into account appropriate Federal income taxes.

d. If such agreement is reached, payment of such agreed amount, adjusted as to Federal income taxes, shall be due and payable by the contractor.

e. If it is found impracticable to reach an agreement, the Board will issue an order determining the amount of excessive profits, and notify the contractor to that effect.

f. If the contractor fails to file a petition to the Tax Court of the United States within 90 days for a redetermination of excessive profits, such order is final and conclusive.

g. If the contractor appeals to the Tax Court within 90 days for such redetermination, the Court will, by *de novo* proceedings, finally determine such excessive profits.

Fort Moore Competition

IN THE COMPETITION for a memorial wall at Fort Moore, Los Angeles, first prize (\$4,000) went to Kazumi Adachi and Dyke Nagano; second prize (\$1,500) to Whitney R. Smith and Wayne R. Williams; third prize (\$1,000) to George Shinno and Vladimir Balabanov; fourth prize (\$650) to Lunden, Hayward & O'Connor; fifth prize (\$350) to Herbert J.

Powell; honorable mentions to Orr, Strange & Inslee and to Joseph Thomas.

The jury: Gardner A. Dailey, F.A.I.A., Chairman, Eero Saarinen, John W. Root, F.A.I.A., sculptor Albert Stewart, and civic leader Neil Petree. H. Roy Kelley, F.A.I.A., served as professional advisor.

Scholarships and Fellowships

UNIVERSITY OF MICHIGAN'S College of Architecture and Design announces the offer of the 1951 George G. Booth Traveling Fellowship in Architecture. No formal competition will be held, but upon request applicants will be issued an application form, to be completed and returned not later than May 15, 1951. Those eligible are graduates of the school who have not reached their 30th birthday on the date mentioned. Address Office of the College of Architecture and Design, 207 Architecture Building, Ann Arbor, Mich.

YALE UNIVERSITY's Department of Architecture announces for 1951-52 a fellowship in the amount of \$1,500 (inclusive of tuition fees) offered to graduates of its department or to graduates of other institutions of similar educational standing. The purpose is to encourage research in the department's new program in civic design. Applications should be made not later than May 15. Blanks and further information may be had from Christopher Tunnard, Associate Professor of City Planning, Yale University, New Haven, Conn.

News from the Educational Field

HARVARD UNIVERSITY's Graduate School of Design, Department of Regional Planning, announces the appointment of the following visiting lecturers on City Planning for the remainder of the academic year: Reginald R. Isaacs, Director of the Planning Staff of Michael Reese Hospital, Chicago; Coleman Woodbury, Director of the Urban Redevelopment Study and former Vice Chairman of the Chicago Housing Authority.

CALIFORNIA STATE POLYTECHNIC COLLEGE has named Ralph B. Priestly Dean of the Division of

Engineering. Mr. Priestly has been head of the Architectural Engineering Department.

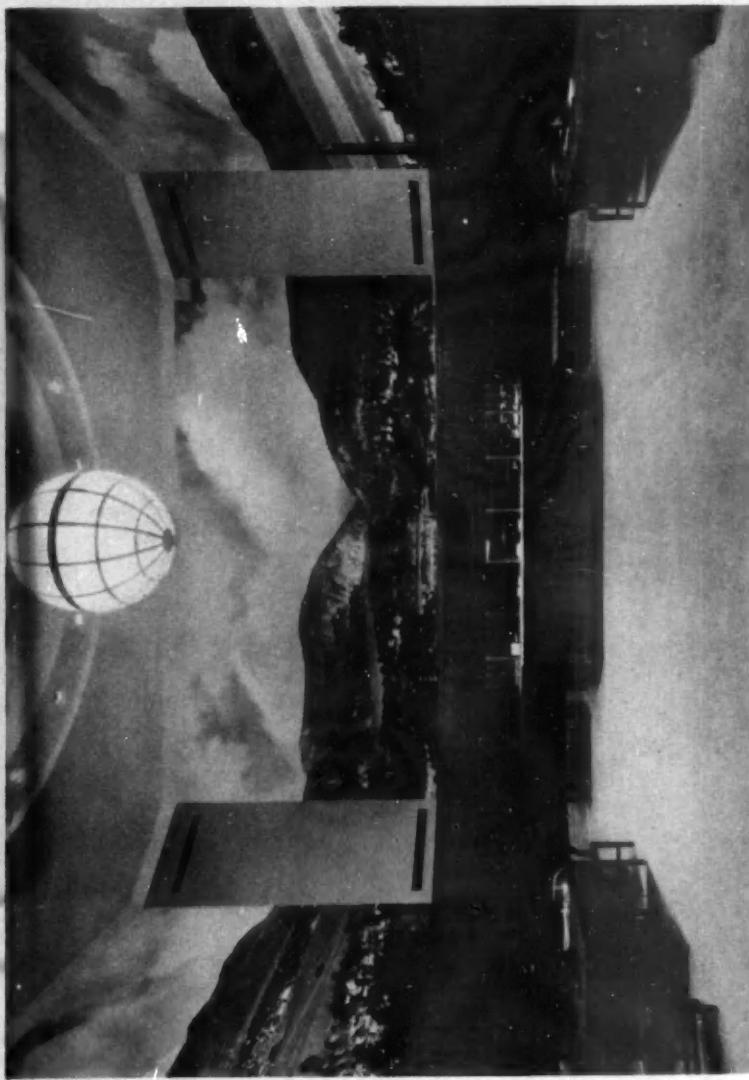
CORNELL UNIVERSITY's College of Architecture announces the appointment of Professor Thomas W. Mackesey as Dean, succeeding Gilmore D. Clarke, who resigned last summer.

STANFORD UNIVERSITY announces the appointment of Ernest A. Grunsfeld, F.A.I.A., of Chicago, as a visiting lecturer in architecture and critic in the courses of architectural design; also the appoint-



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ment of Dwight A. Coddington as visiting lecturer in architecture, responsible for the course in mechanical engineering for architects.

COLUMBIA UNIVERSITY announces its 1951 Summer Session,

July 2-August 10, with a broad program in academic and professional subjects. Registration June 28-30. For further details address the Office of University Admissions, Columbia University, New York 27, N. Y.

Dynamic Cities

By Clarence S. Stein, F.A.I.A.

Through the courtesy of the author and the University Press of Liverpool, we are permitted to print this final chapter in Mr. Stein's forthcoming book, "Toward New Towns for America." With introduction by Lewis Mumford, the book will immediately be available in America at \$5, through Public Administration Service, 1313 East 60th St., Chicago, Ill.

A NEW TOWN must remain contemporary for a very long period. Only thus can we afford it. It must last long enough to allow its original cost to be amortized. That on the face of it may seem impossible, for the main characteristic of the present time is change—change in our way of living, in our thinking, even our objectives; and above all in our technical facilities and ability to make changes.

New Towns must not only be the flowering of today's life and civilization, but they must have in them the seed of the future—or at least the facility of growing and changing to fit it. They must be dynamic. Therefore our New Towns, if they are not quickly to

become our Old Towns, must be flexible. We must plan so as to limit the difficulties we now face in the redevelopment of our old cities, which require extravagant destruction and the rebuilding of vast areas.

To make this possible we need:

1. A community of completely integrated neighborhoods.
2. A minimum original investment in buildings or equipment which are costly to alter or replace.
3. Plentiful open space in which the community form and pattern can be set and developed.

The cause of blight in the old sections of cities is due largely to the fact that they were built not

as the living-working place of an interrelated, interdependent community, but as a conglomeration of crowded, unrelated units or cells. These are so packed together that there is no room for the individual house or workplace to stretch, expand or change. There is no space in which the community form or pattern can be modified or reorganized without complete destruction.

If revision to meet gradual and continuous change is not to be wastefully extravagant, we need the smallest possible investment in big buildings with complicated mechanical equipment and therefore high first costs. It is practically impossible to amortize such investment in either skyscraper office or residential buildings before they are functionally obsolete, or before the congestion they foster blocks city transit and transportation and makes their servicing and use unbearably slow and costly.

Large sections of New York are now being rebuilt with massed, regimented apartment houses, both by the Municipal Housing Authority and by large insurance companies. This tendency is being followed in various other cities in America and even in Europe. Here the basic living requirement of easy

access to adequate natural green surroundings is neglected. If the life of these buildings were figured less on the basis of structural and more on that of social obsolescence in a changing world I think the policy would be different.

Spacious planning with large areas left open for future change is the surest method of preparing for flexible growth. That is one of the principal advantages of Green Cities, with great open space surrounding them as greenbelts and in the centers of superblocks. There is room for change and for the growth of present requirements without complete destruction and rebuilding.

Many elements of the existing communities tend to grow and to demand more space, without having adequate room for expansion. The present trend to build one-storey schools is an example. The increased acreage needs of play spaces for all ages is another. Additional community requirements, such as Health Centers, Nursery Schools, Youth Centers, are continually being recognized. As these new functions develop and need buildings, there should be room to place them in proper relation to other elements of the Neighborhood or District Center. Flexibility

calls for, above all else, space—more space than is needed to compass the original requirements.

Parking space for motor cars is the type of unforeseen change that requires flexible spaciousness. We now know that we must have immense parking space—far more than for building—if we are not to tie up all movement by filling our highways with parked cars. Yet old habits persist and many housing developments are still built with scant room for parking one car per family and no space for garaging.

These changes we have already seen. Others are sure to follow—for instance, in transportation. If individual air traffic by helicopter or other means should replace or at least surpass the use of the automobile some day, nearby open areas either surrounding a town or neighborhood as green belts or in the middle of a superblock can be used advantageously to keep these towns contemporary.

THE BASIS OF NEW TOWN PLANNING

THE UNIT OF DESIGN in New Towns is no longer each separate lot, street or building; it is a whole community: a coordinated entity. This means that the framework of

the community and every detail down to the last house and the view from the windows must be conceived, planned and built as a related part of a great setting for convenient, wholesome, and beautiful contemporary living and working. In this way every house gains from its relation to the buildings around it. Beauty as well as convenience is produced by the rational relationship of the individual parts.

The planning of every house and every room in that house is part of the process which gives the superblock its ultimate shape and character. Thus, the size and specific requirements of inner green and private yard, of cul-de-sac or auto court, help mold the superblock in relation to good living in home, community and town.

As he plans, the New Town planner envisages the future home life of the individual and the family, and their life as part of the community. He sees it not only in terms of house and garden but in the grouping of houses in relation to each other so as to take the utmost advantage of sun and wind for every residence, and to open up pleasant, spacious and varied views from every house and, as far as possible, in every direc-

tion. He will in part be guided by the form and nature of the land, and how its trees and streams and rocks can best be used or preserved for the common use and enjoyment of the people who are going to form the community, and whose life, from birth to old age, will be molded by the place

New Town planning deals with the fundamental realities of living in a contemporary community, and, since we cannot foresee tomorrow's needs, it must take the future into account and allow for flexibility. The town plan must be molded to the life people wish to lead, and to fit the special needs of this twentieth century with all its differences—mechanical and other—from the past. The form of the home and its surroundings and the whole city must fulfil the requirements and aspirations of those who are to live in them. What these needs and aspirations are the planner cannot learn from most books—certainly not from technical works that deal with merely spiritless forms. He generally cannot determine them by surveys of existing conditions and of past performance. That is more often the way to find out what not to do, because so much of the present-day form, structure, equipment and

practice is outdated and obsolete, and unrelated to the needs of the day.

The planner cannot discover the needs of people merely by asking them what kinds of home and town or community they want to live in. They do not know beyond their experience. However, with their assistance—not their guidance—he must discover their requirements. He must explore patiently, realistically, imaginatively. He should live in the places he helps to create, as Raymond Unwin did at Hampstead Garden Suburb and Henry Wright did at Sunnyside and Radburn. If he does not become an active part of the community he should know the people and managers and storekeepers. He should visit them often and come to see the life there both through their eyes and his own. That is what I have tried to do, so that I might progress from one experience and experiment to the next, on the basis of the realities of living communities.

The guiding motive for the New Town planner in molding the whole and its parts is this: he is creating a stage, a theater for the good life. Yes, the planner's work is in many ways surprisingly like that of the skilled scenic designer.

Lee Simonson, who was trained as a painter, at first designed his sets as pictures that would surprise and delight the audience and draw their first applause. But, he has told me, he soon found that did not serve the need throughout the play: the actors did not seem to fit into the place. So he carefully studied the text. In his mind's eye he followed each character as he would enter, move, stand and relate himself to other actors. He saw the life of the play, and as he followed this it set the stage; it determined the location of every door and piece of furniture. The shape of stage-set and the background became inevitable. The rest was easy.

That is just what the good planner does. He creates a setting in which people—the kind of people that will live there—will fit, where they will live a varied life, a convenient life, a beautiful life; where they will grow and change, and their surroundings can also change with them. The planner's subject, then, is man. It is his fellows and their reaction to their environment which he must study and understand.

I do not mean to suggest that taste and imagination and a feeling for good and great design in form and color are not essential require-

ments of community planner and architect. But they are not enough. New Town planning as well as architecture is an art, a great art, but it differs fundamentally from painting. The resulting work is not merely a form or pattern that the artist evolves out of his inner consciousness and projects on the canvas. Community planning starts not with esthetic conception but with exploration, discovery, unveiling. It facilitates growth and leaves a record of human ideals and purposes that may last beyond its time.

THE SPIRIT in which the communities illustrated in this book were conceived, planned, developed, and in which most of them were operated, was that of exploration. From the days of Sunnyside to those of Baldwin Hills Village we have been in search of new or revised solutions of the setting for communities as well as for family and individual living. We have sought ways of bringing peaceful life in spacious green surroundings to ordinary people in this mechanical age. We have tried to simplify the complexity of needs and desire as contrasted with means, and thus to make changes, from the obsolete methods of the dead past, economically feasible.

Investigation and research have been important guides in our progress. In this the economic study always paralleled the social or architectural, as illustrated by my studies for the Resettlement Administration and Henry Wright's analysis of building operations at Sunnyside.

It has been my experience that one can never accept a planning or architectural solution as final. Every problem seems to require fresh analysis, a new approach, a different angle. As soon as an idea has become formalized into a rule of procedure, and designers give up the adventurous search, the

old solution seems to dry up and lose its quality and clarity.

Perhaps this tendency for ideas, that have bloomed, flowered and been accepted, to wither and petrify when given administrative sanction, has led me to be suspicious of all accepted formulas, even when I have sown the seed from which they grew. When an idea becomes conventional it is time to think it through again. Never-ending exploration and the charting of new ways is the life-force of the architect and the New Town planner, whose shield of battle should bear the simple device—a question mark.



Thomas Tileston Waterman

1900-1951

IN HIS TOO BRIEF LIFE, Tom Waterman crowded a wealth of study and practice—and above all he everywhere made devoted friends. I first knew him as secretary to Ralph Adams Cram, for whom he studied the Cathedral of Palma, Mallorca. Then he made, at the crucial instant of its destruction, the drawings which preserve for us the form of the Province

House in Boston, the finest Jacobean house in New England. Next I encountered him at Williamsburg, where he drew up the admirable interiors for the College and other buildings first restored and, with John Barrows, did the welcome volume on houses of the Tidewater. When these tasks came to an end, I had the good fortune to introduce him to Henry

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F. duPont, who visited Virginia buildings with him. They were perfectly mated: the perceptive collector and client; the architect whose knowledge, imagination and taste equalled his own. He proved to be the ideal instrument for the development of the DuPont Museum at Winterthur. Other superior clients recognized his gifts, like the Blisses for the Institute at Dumbarton Oaks, Mrs. Truxton Beale for the Decatur House. Following his excellent book on North

Carolina, came his "Mansions of Virginia," which won an audience far beyond the profession. Although already in suffering, he gave freely of his strength and knowledge toward the restoration of The Octagon. He had the happiness to see his last book, "The Dwellings of Colonial America," which worthily crowns his work.

"He was a verray parfit gentil knight."

FISKE KIMBALL, F.A.I.A.

"Architect" As Metaphor

By Walter A. Taylor

WHILE we fret ourselves and indulge in much talk about spending money on public relations and education of the public, it is encouraging to pause and note the evidence of a great reservoir of understanding of the function of the architect as creative designer on a comprehensive scale. The following examples have been found in the course of six months by one architect in personal and line-of-duty reading (*italics added*):

HISTORY

"The mind that bans Confucius can possess no charity for the civili-

zation of which he was a major architect."

From an editorial entitled "Red China Burns the Classics," The Washington Star, Sept. 3, 1950.

(Re small-scale historian-scholars)

"They solemnly believed that, if there were only enough of them, and that if they only collected enough facts of all kinds and sorts, there would cease to be any need hereafter for great writers, great thinkers . . . Each of them was a good enough day-laborer, trundling his barrelful of books and worthy of his hire. As long as they saw themselves as they were,

they were worthy of all respect, but when they imagined that by their activity they rendered the work of an architect unnecessary, they became both absurd and mischievous."

From a letter written to G. O. Trevelyan, Jan. 25, 1904, by Theodore Roosevelt.

ESTHETICS

"This is a story told me by a Welshman, an amateur musician, who had the wit to recognize the architecture of sublimity when he saw it."

Whit Burnett: "The Everlasting Quartet," The Atlantic, Dec., 1950.

MUSIC

"If we want an analogy with history we must think of something like a Beethoven symphony—the point of it is not saved up until the end. The whole of it is not a mere preparation for a beauty that is only to be achieved in the last bar. And though in a sense, the end may lie in the architecture of the whole, still in another sense each moment of it is its own self-justification."

Herbert Butterfield in "Christianity and History," p. 67.

"While Bach and Handel shaped their ideas with the structural discipline of architects, he (Scarlatti)

jotted his down with the capricious freedom of an engraver."

Curt Sachs: "The Commonwealth of Art," p. 158.

FICTIONAL ROMANCE

(The hero has been denying himself every opportunity of seeing the girl he loves. Of his self-inflicted anguish he says:)

"What was perhaps the most cruel thing about it was that I myself was its architect, unconscious, wilful, merciless and patient."

Marcel Proust: "Within a Budding Grove."

JOURNALISM

"Smith himself thinks of column-writing as a kind of architectural exercise. 'Give me' he has said 'my daily plinth and I figure to do all right.'

From an article entitled "Red from Green Bay" (re Red Smith, columnist), Time, p. 83, May 15, 1950.

SCIENCE

". . . in the words of Max Planck, one of the greatest architects of twentieth-century physics, 'Religion and Natural Science are fighting a joint battle . . . '

C. A. Coulson: "The New Cosmology," The Frontier, p. 431, Nov., 1950.

(Quoting from John Livingston

Lowes' "The Road to Xanadu," in reference to the role of creative imagination in science, with Newton as an example.)

"The leap of the imagination—on a day in 1665, from the fall of an apple to an *architectonic* conception, cosmic in its scope and grandeur, is one of the dramatic moments in the history of human thought."

Dr. Detlev W. Bronk in his Little Memorial Lecture at M.I.T.

"The traditional view of the 'architecture' of continents"

Sub-title of article in Scientific American, p. 32, May, 1950.

RELIGION

". . . uppermost in the minds of such leaders as Augustine, Luther and Calvin. Consequently, since these have been the main *architects* of the Christian Church—Catholic and Protestant . . ."

Harry A. Overstreet: "The Mature Mind."

"The architect was like God for medieval man because he made a world, not copied one."

Katherine Gilbert: "The Levels of Esthetic Definition," The Journal of Aesthetics and Art Criticism, Dec., 1950.

"As Archbishop William Temple, who was architect of so

much enduring work of cooperation and unity, said . . ."

The Archbishop of York in a transatlantic broadcast to the National Council of Churches.

PSYCHOLOGY

(The Oedipus complex) "either puts chains on or gives wings to his inborn powers of transformation and so designs the 'architectural style' of his defenses against the internal demands of his elemental past . . ."

Daniel E. Schneider: "The Psychoanalyst and the Artist," p. 13.

GOVERNMENT

"Jan Christian Smuts Dies at 80
In His South African Farm Home"

"Soldier-Statesman was a Principal Architect of British Commonwealth"

*Headline—N. Y. Herald-Tribune,
Sept. 12, 1950.*

"Cripps was the walking symbol as well as the architect of Britain's post-war austerity."

Time, p. 37, Oct. 30, 1950.

"The Hand in Your Pocket—
The New Look in Tax Architecture."

Title of a graph by Earl Richert and the Tax Foundation, The Inland Printer, p. 42, Nov., 1950.

DIPLOMACY

"The Chief Architect of our post-war foreign policy."

From book jacket and advertisements of "Speaking Frankly," by James F. Byrnes.

"The most notable survivor among the architects of the 'China mistake' is Secretary Acheson."

Time, p. 12, Jan. 8, 1951.

This, of course, is not intended as a sedative, but by way of reminding ourselves that we must continually, in the face of more complex requirements, strive to perform fully and adequately the functions which are broadly understood.

As a profession and as individual practitioners we must beware of too-expansive claims leading to

failure, exemplified by the following direct simile from the field of literature;

(re an unfinished book manuscript)

"This was now lying locked up, as by frost, like any Spanish bridge or aqueduct, begun upon too great a scale for the resources of the architect; and instead of surviving me as a monument of wishes at least, and aspirations, and a life of labour . . . it was likely to stand a memorial to my children of hopes defeated, of baffled efforts, of materials uselessly accumulated, of foundations laid that were never to support a superstructure—of the grief and ruin of the architect."

Thomas De Quincey: "The Confessions of an English Opium Eater," p. 57.

'Books & Bulletins

LETTERING. By Alexander Nesbitt. 320 pp. 7½" x 10½". New York: 1950: Prentice-Hall, Inc. \$6.

Emphasis is on the historical development, particularly printing types, with a craftsmanlike discussion of hand lettering.

PLANNING THE HOME FOR OCCUPANCY. By the American Public Health Association, Committee on the Hygiene of Hous-

ing. 72 pp. 7¾" x 10½". Chicago: 1950: Public Administration Service. \$2.50.

In effect, a check-list of the detailed provisions for space. There are no illustrations.

CONTEMPORARY STRUCTURE IN ARCHITECTURE. By Leonard Michaels. 250 pp. 8½" x 11¼". New York: 1950: Reinhold Publishing Corp. \$10.

A British architect has given us

a much-needed book bridging the gap between architect and engineer. Here are many possibilities of construction based upon developments in structure beyond the post-and-lintel and the vault-and-buttress. Excellent illustrations, brought up to construction as recent as the Maillart bridges and Wright's laboratory tower at Racine.

NEW ORLEANS. By Stuart M. Lynn. 176 pp. 8" x 10". New York: 1949: Hastings House. \$7.50.

Another book of pictures from an inexhaustible supply. Written for the casual visitor rather than the professional architect.

MEXICO IN SCULPTURE: 1521-1821. By Elizabeth W. Weismann. 232 pp. 7½" x 10". Cambridge: 1950: Harvard University Press. \$7.50.

Although much has been written of Mexican painting, this book fills a gap hitherto almost neglected—Mexico's sculpture of early days.

THE URBAN PATTERN. By Arthur B. Gallion, in collaboration with Simon Eisner. 460 pp. 7" x 10". New York: 1950: D. Van Nostrand Co. \$12.

Dean Gallion, of the School of Architecture, University of Southern California, in collaboration with the Chairman of the City Planning Committee, Southern California Chapter, A.I.A., pre-

sents a well-documented account of the slow and fumbling development of our cities, with practical suggestions as to how this slow and hitherto imperfect growth can be improved.

COMMUNITY ORGANIZATION & PLANNING. By Arthur Hillman. 396 pp. 5½" x 8¼". New York: 1950: The Macmillan Co. \$4.

A compilation of opinion notable for its virtual ignoring of the graphic contributions of the architect and city planner.

THE WORK OF OSCAR NIEMEYER. Edited by Stamo Papadaki. 230 pp. 8¾" x 8¾". New York: 1950: Reinhold Publishing Corp. \$9.

A pictorial record of the architect who is best-known among us for his Brazilian Pavilion at the 1939 New York World's Fair. Niemeyer was one of the Design Consultants for the U. N. Headquarters.

HUMAN ECOLOGY: A THEORY OF COMMUNITY STRUCTURE. By Amos H. Hawley. 472 pp. 6" x 9". New York: 1950: Ronald Press Co. \$5.

The author, Associate Professor of Sociology, University of Michigan, modestly presents this work as a book of hypotheses, a point of departure for research and subsequent theoretical development. Surely a well-laid and comprehensive foundation for development.

COMMUNITIES FOR BETTER LIVING. By James Dahir. 336 pp.
5½" x 8¼". New York: 1950:
Harper & Brothers. \$4.

Directed to the layman but covering comprehensively the possibilities and shortcomings of our community developments.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



AN ACCOLADE FOR ARCHITECTS

BY OSSIAN P. WARD, Louisville, Ky.

IN THE November, 1950, issue of the JOURNAL there is an article by George Bain Cummings, entitled "The Discipline of Architecture," that should be read by every architect. In fact, it should be read to or by the students in all schools of architecture; for it has a spiritual quality that we who profess to be architects generally lack.

It calls to our attention the fact that the practice of architecture carries with it a responsibility and an obligation to our clients and society that should not be lost sight of in our quest for fees, fortune and publicity. The author reminds us that we should ever give our very best in professional service; for the profession and all architects are judged by us.

I do not imply that we are more materially minded or lacking in responsibility than other professions, but it is true that most of us do not regard our profession with the pride and devotion we should have, nor have the proper *esprit*. What can we do to develop and foster a greater *esprit d'architect*? It

should begin in the schools and be carried on in the offices, the state boards of registration and The Institute.

The prestige of a profession rests largely with the practitioners themselves. They must be proficient in practice and proud of their profession, but, above all, honest. How seldom do we today hear or see the word *honor!* We are living in a period that might be described as "the twilight of honor." Men do not seem to hold honor in as high esteem as in the past. So, it is refreshing for George Cummings to suggest that we architects have an equivalent of the Hippocratic oath in which the words "my most shining personal honor" are used. In medieval times when a young squire was to receive knighthood he often spent the night in prayer and high resolve. Would it not be well to have some sort of ceremony by the chapters at which new members are welcomed into The Institute? An oath to uphold the high principles of The Institute and maintain the honor of the architectural

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profession would be impressive to the novitiate and might even revivify some of us older members. I, therefore, endorse most heartily

George Cummings' splendid article and hope that The Institute will encourage the various chapters to adopt an accolade for architects.

Calendar

May 8-11: 83rd Convention of The A.I.A. and Building Products Exhibit, Edgewater Beach Hotel, Chicago.

May 11: Symposium on Architectural Acoustics, sponsored jointly by The A.I.A. and the Acoustical Society of America, East Lecture Room, National Bureau of Standards, Connecticut Ave. and Van Ness St., N. W., Washington, D. C.

May 20-24: Annual Convention of the National Association of Building Owners and Managers, Rice Hotel, Houston, Tex.

May 20-June 24: Architects' Spring Trek to Europe under leadership of Harold R. Sleeper, F.A.I.A.

June 21-23: Middle Atlantic District Conference in conjunction with the 1951 Annual Convention of the New Jersey Chapter, A.I.A., and the New Jersey Society of Architects, Berkeley-Carteret Hotel, Asbury Park, N. J.

June 30-July 13: Tour of Midland and Northern England, sponsored by the Town and Country Planning Association, London.

July 1-September 1: Fontainebleau Schools of Fine Arts and Music. Requests for full information should be addressed to Fon-

tainebleau Association, 122 East 58th St., New York, N. Y.

July 2-August 10: Summer Session, Columbia University, New York 27, N. Y. For further information address the Office of University Admissions.

July 3-August 12: Building Exhibition, Hannover, Germany, organized by representatives of regional planning, city planning, housing, architecture, and building techniques.

July 15-21: Seventh International Hospital Congress, Brussels, Belgium. Information and arrangements through American Express Company, 65 Broadway, New York 6, N. Y.

July 21-August 4: Oxford Summer School on Architectural History and Measured Drawing, in connection with the Festival of Britain, 1951. Further details from J. Brosgall, Shire Hall, Reading, England.

August 13-25: Special Summer Course on Swedish Decorative Arts and Architecture, Swedish Institute, Kungsgatan 34, Stockholm 3.

September 1-October 6: Architects' Fall Trek to Europe under leadership of Clair W. Ditchy, F.A.I.A.

September 11-20: Building Research Congress, centering at the Institution of Civil Engineers, London.

September 17-20: 53rd Annual Convention of the American Hospital Association, Jefferson, Lenox, Sheraton, Statler and De Soto Hotels, St. Louis, Mo.

September 23-30: The second congress of the Union Interna-

tionale des Architectes, to be held at Rabat, Morocco.

October 17-19: Annual Convention of the Architects Society of Ohio, Hotel Deshler, Columbus, Ohio.

November 14-28: Building Exhibition, Olympia, London. For further details address the Managing Director, 4 Vernon Place, London, W. C. 1.

The League's Medal for Sculpture

THE Architectural League of New York has awarded its annual Gold Medal in Sculpture to Donald De Lue for "a fine example of architectural sculpture fitting to its setting with excellent execution." This citation refers to Mr. De Lue's panels for the

Harvey S. Firestone Memorial in Akron, Ohio.

The jury for this award: Joseph Kiselewski, Oronzio Maldarelli, Vincent Glinsky, Henry Kreis, Cornelia Van A. Chapin and Harold Sleeper, F.A.I.A.

A Tour of Midland and Northern England

THE DIRECTOR of the Town and Country Planning Association, London, tells us of the organization by his association of a two weeks' general tour of Midland and Northern England, from June 30 to July 13. Any Institute members who will be in England in this Festival of Britain year are invited to join the touring party.

There will be some emphasis on housing and town planning projects and a number of Britain's places of historical interest will be visited,

including: Stratford on Avon (for an evening performance in the Shakespeare Memorial Theatre), Oxfordshire, Chilton, Warwick Castle, Crawley, Bournville, Kenilworth, Birmingham, Chester, York, Lincoln, Nottingham and Cambridge.

The cost of the tour is £35, of which £5 is payable on registration for the tour, through the Business Secretary, Town and Country Planning Association, 28 King St., London W. C. 2.

The Editor's Asides

THERE ARE THOSE among us who will recall the wave of imitation that followed the virile stonework of Henry Hobson Richardson—a much diluted masculinity that spread over the land what were called "Richardson pups." If the signs are not grossly misleading, we are due for a nationwide rash of U. N. Secretariat pups. Some of the canine progeny are already wagging their tails, saying "What a big dog am I!" It would not be politic to mention names. Don't look now, but there is one rising just behind you.

What was that big impressive funeral we all attended not long ago? Burying Eclecticism, was it not? The corpse seems unwilling to stay buried.

NEWS OF THE Eliel Saarinen Memorial Exhibition at Cranbrook comes too late to be of much use in enabling many of us to see this comprehensive collection of drawings, sketches, models and photographs in one of the master's own monumental buildings. May 6 is the closing date at Cranbrook, but fortunately a selection of exhibition panels will then be started on a nationwide tour, with an illus-

trated catalogue including a complete check list of Saarinen's architectural works. It is hard to believe that barely twenty-five years ago occurred that momentous meeting of Eliel Saarinen and George G. Booth, with the beginning of the educational center north of Detroit and the rapid unfolding of the flower of Saarinen's genius among us—a genius of which the Helsinki railroad station in 1904 was the earlier indication.

BRAB EVIDENTLY IS IMPRESSED with the importance of climatology to the architect and to the whole group of designing professions. At its February meeting the Board adopted the resolution "That the preparation of a climatological atlas of the United States based upon existing data is of immediate urgency to this country." The appropriate Federal agencies and the Department of Defense are tapped by BRAB for the job.

CLAIMS TO BE BIGGER AND BETTER usually originate on this side of the Atlantic, but here is one advanced by the British. In the 1951 British Industries Fair the building and heavy industries exhibits at Castle Bromwich, Bir-

mingham, are to have a space twelve times larger than New York's Madison Square Garden, with their own railroad terminal and airport. The other half of the show is to be staged at Olympia and Earls Court in London.

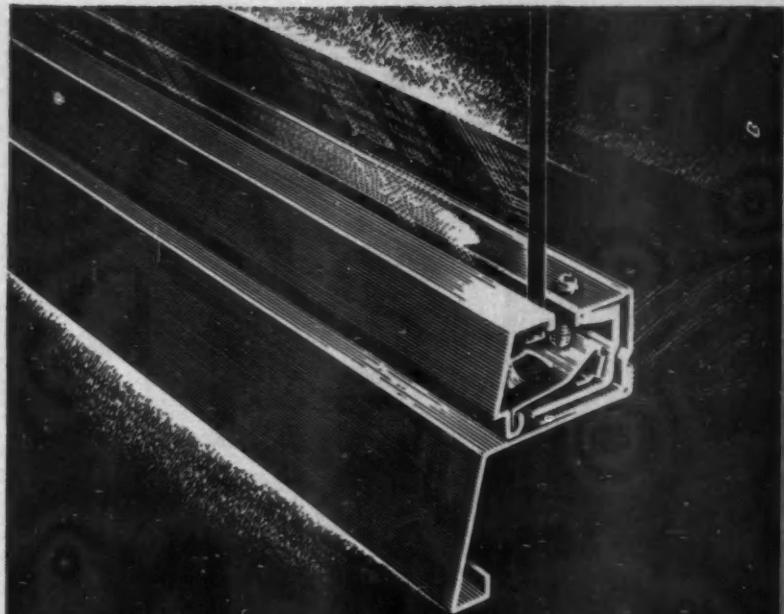
PERHAPS IT WILL BE THOUGHT that typography has little to do with architecture and, therefore, a discussion of it is irrelevant in an architectural journal. I maintain otherwise. The use of type has, for five centuries, been mankind's chief medium for the spread of thought. It is a means of expression with potentialities far greater than those of the voice—even aided by radio.

Until recently the chief, if not the only, purpose in the use of type was to get it read. The aim was to convey thought to the brain through the eye. Occasionally we have strayed from the straight path by designing type to look like assemblies of logs with the bark on, but not often. We usually have come quickly back to the realization that type is to be read. It is not surprising that an eminent group of scientists, investigating, for H. M. Stationery Office, what types are most easily read, settled upon Caslon Old Face, first cut

nearly two and a half centuries ago. The English-speaking peoples, in generations of use, had come to accept most easily these letter forms. More recently designed type faces have come and gone; will come and will go. The most readily and quickly grasped symbols are those most familiar from long use.

The growing use of non-serif type faces, the affectation of omitting capital letters, while obviously less functional than the accustomed symbol use with which the race is most familiar, is disturbing enough, but more so are the attempts to use type as abstract forms in design. From the inception of type use, the left-to-right horizontal line has been the accepted means of getting type read. To deliberately negate its function by interspersing vertical or angular arrangements of words or lines, making it difficult or even impossible to read, is to flaunt the basic purpose of the printed word. Type characters are not the gay building blocks we make to amuse children or designers of the printed page. They are not bits of colored tinsel for whimsical attempts at self-expression of decorative form.

The function of type is to be read.



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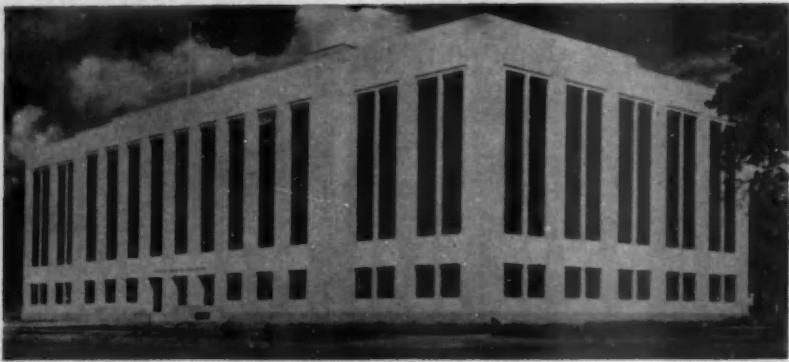
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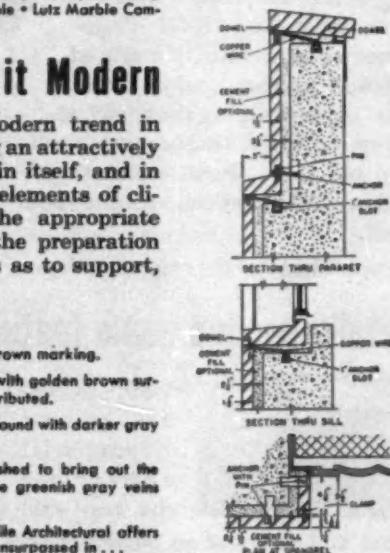
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